

WORLD COPYRIGHT. AN ENCYCLOPEDIA. Edited by H. L. Pinner. Leyden: A. W. Sijthoff, 1953. Vol. 1. Pp. xvi, 1631. 380 Florins (4 vols.).

THIS large, handsome volume marks the initial publication in a formidable project which, the Preface tells us, was commenced before the war and was further delayed by publishing difficulties. However, the material in it generally is current to the end of 1951. Whether or not it reflects present law in Eastern European countries is hard to tell, though bibliographic references suggest that those nations maintain at least a facade of recognition of private rights in literary property.

Since the *Encyclopedia* is truly world-wide in scope, and contains some material on every country from Albania to Yugoslavia, including Monaco and the Sudan, the present reviewer professes no competence to appraise its accuracy. The credentials of the editors, the Advisory Board, and the contributors, are impressive; the articles that I have dipped into have an atmosphere of authority; and the American material seems reliable.

The plan of the work is as follows: first there is a "Survey of Countries," which gives the statutory references, a brief description of the sources of judicial or administrative interpretation, and a selected general bibliography, for each country. Then begin the various articles, in the present volume, from "Abandonment of Copyright" to "Civil Remedies for Infringement of Copyright." Each article contains a statement of the law of each country; there is no attempt to make an over-all summary on any topic. A brief scope-note at the beginning of each article would have been helpful.

The result is not bedside reading; but it is not intended to be. This does not mean that individual contributions are devoid of criticism or independent analysis. On the contrary. Take for example the article on "Applied Art, or Artistic Craftsmanship." On this vexatious and unsettled subject—vexatious because of the uncertain scope of copyright protection of utilitarian objects that may also be covered by patent law or by specific legislation, unsettled because of the relative recency of the claims of industrial designers to a place among the arts—the essays on French, English, and Italian law are frankly doubtful of the validity of certain old cases, and illuminating on the legal categories other than copyright that are brought to bear on the status, say, of a streamlined baby-carriage. The United States essay under this heading is rather pallid by comparison. It relegates pretty much the whole problem to the field of design patent, which is assumed to be out-of-bounds in a work on copyright. It is true that this contribution was written before the domestic conflict between copyright and design patent was brought to a head in the *Stein* case recently before the Supreme Court.¹ At the same time, the American section of this article typifies many others: to this reviewer it is adequate, and no more. Perhaps an Italian student would find the Italian essays thin, and so on.

1. *Mazer v. Stein*, 347 U.S. 201 (1954).

But for the insular American, who profits initially by the hairline decision of the editors to publish in English rather than French, there seems to be a wealth of comparative material here. Furthermore, the "International Regime" of treaty law is informatively dealt with. Thus, in this volume there is a solid historical account of the Berne Convention by the present director of the Berne Union, Dr. Mentha.

World Copyright is massive evidence of a surge of interest in questions of intellectual property. Other manifestations are three new journals since the war (*Unesco Copyright Bulletin*, *Bulletin of the Copyright Society of the U.S.A.*, *Revue Internationale du Droit d'Auteur*), the proposed International Convention, and a freshet of symposia and articles. I await the next volume with interest, among other reasons because it will resolve a puzzling cross-reference in the present volume: Blocks, see Clichés.²

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2. This cryptic notation may refer to some mechanical aspect of stereotypes, and not to the figurative kind; it is a sudden awareness of the latter that brings this review to an abrupt close.

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